

THE ART INSTITUTE OF CHICAGO **Quarterly**



## CHAUNCEY McCORMICK: Some Recollections

Long before he became President of the Art Institute in 1944, Chauncey McCormick stepped in and took a leading role in affairs of the museum. "Stepped in" is perhaps the wrong expression. Rather from the moment he was named a Trustee in 1925 his outstanding gifts of energy, tact and imagination were felt by the Board and he quickly grew to be an invaluable figure in our institution. With all his activities, which varied from child welfare to toll roads and the concern for the blind, I have an idea that his part in the Art Institute gave him the deepest satisfaction. Or is this only an illusion? Perhaps every committee or agency which he served was made to feel the same thing. For he had an uncommon gift of throwing himself completely into any cause he believed in.

He was brought up in an atmosphere which recognized art as one of the responsibilities of the cultivated man. His father-in-law, Charles Deering, was a pioneer American collector, seeking out and buying El Grecos, Goyas, Spanish primitives and baroque decoration, long before these were recognized in the United States. He saw Mr. Deering create a beautiful *palacio* in Sitges in Valencia and when it was suddenly decided to bring the collection home, he helped to arrange for its exit in face of a protesting government which intended that Marycel, the Deering house, should remain a Spanish museum. One can imagine the diplomacy and skill necessary to pry these treasures loose. But diplomacy and skill were parts of Chauncey McCormick's nature and the Charles Deering Collection landed triumphantly in Florida.

Once there, Mr. McCormick persuaded the owners to lend it to Chicago. For this was one of his strong beliefs, that great works belonged

to the public. They should be shared rather than privately enjoyed. And so he and Mrs. McCormick and Mrs. McCormick's sister, Mrs. Richard Ely Danielson, in time presented some of the greatest pieces to the Institute. Today one journeys to Chicago to see the Martorell, "St. George and the Dragon" or El Greco's "St. Martin" or the unique Ayala retable or the marvelous needlework altarpiece from the distant cathedral of Burgo de Osma.

Not in time but in sympathy he belonged to that generation of Chicagoans who had the highest ambitions for the city. As a young man he had been a friend of the Ryersons and the Hutchinsons and other leading citizens who wanted Chicago known for its culture as well as for its stockyards. The "I Will" slogan meant for them the will to create universities, museums and symphony orchestras. He often spoke to me of their vision, of their untiring efforts to bring the best to the Mid-West. They inspired him to carry on where they left off and they in turn sensed in him a man devoted to the same ideal.

In the 1933 Century of Progress, Chauncey McCormick, then a Vice President of the Institute, had the clearest opportunity to serve art on a great public scale. The Fair was about to fumble its official art exhibit. The depression was on with a vengeance and early plans for a grandiose international art exposition had been abandoned. For awhile there was talk of a little art temple, stocked with "popular" pictures that would "pay off"—paintings like "Washington Crossing the Delaware," "The Song of the Lark" and even "September Morn" (if the last could be located!). Mr. McCormick was utterly opposed to such truckling to what might be considered public taste. A Trustee of the Fair as well as of the Institute,

Published quarterly September 15, November 15, February 1, April 1, by The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago 3, Illinois. Telephone CE 6-7080. Correspondence pertaining to subscriptions may be sent to the Museum Store at that address. Entered as second class matter April 5, 1951 (originally entered January 17, 1918) at the Post Office at Chicago, Ill., under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription for the Quarterly \$1.00 per year, free to members. Volume XLVIII, Number 4.

he persuaded both Boards to pool their resources and stage a survey of the highest quality at the Art Institute. With the help of Potter Palmer, then our President, with whom he always worked in complete harmony, and under the organizing taste of Robert Harshe, then our Director, the Century of Progress Art Exhibition came into being, a great loan showing of 800 paintings, many of them masterpieces, chosen from twenty-four American museums and over 200 American collections. In all this Mr. McCormick was tireless. Not only did he secure pledges for financial backing (the insurance alone represented a staggering figure) but he used all his persuasion to lure great pictures from reluctant owners. When Mr. Widener demurred at shipping three priceless paintings from his home in Philadelphia, Mr. McCormick arranged a private car on the Pennsylvania Railroad to convey them here. He visited the Louvre and overcame the objections of French officialdom so that they promised to send Whistler's "Mother" to Chicago.

He was not unaware of the publicity value of such stories to the success of the exhibit. He had the surest, most subtle appreciation of public relations. He could think as the public thought without a trace of condescension. He never believed in "playing down" to taste. He had a strong conviction (unshared by many publishers and by most of Hollywood) that Americans deserved and could appreciate the best. But with that best secured, he used dramatic means of attracting public interest. He met Whistler's "Mother" at the railway station, as he would have met another distinguished visitor, and accompanied the picture in an armoured truck to the steps of the Art

*On Cover: Chauncey McCormick and Mayor Kennelly admire the flag of Chicago on occasion of its presentation by the Mayor in 1948 to the Art Institute*

1. Mr. McCormick and two French visitors (M. Hymans and M. Biquard) during the Century of Progress Art Exhibition in 1933, admiring Daumier's *Uprising*, loaned by Phillips Memorial Gallery, Washington

2. A luncheon party during the Century of Progress Art Exhibition; Mr. McCormick, second from right

3. Sir Kenneth Clark, Mrs. McCormick, Mr. McCormick and Lord Inverchapel, British Ambassador to Washington, on opening night, October 15, 1946, of the exhibit, Hogarth, Constable and Turner

4. Vincent van Gogh, nephew of the artist, and Mr. McCormick unloading the first case for the great Van Gogh Exhibition, Winter of 1948

1.



2.



3.



4.



Institute. There flash-bulbs exploded and photographers snapped while the case was reverently carried into the building.

Staid Chicagoans were a little shocked but the city was stimulated. And when the Century of Progress Art Exhibition closed its doors some five months later, he had the intense satisfaction of knowing that it had not only been the most superb art showing yet staged in America but that 1,538,103 visitors had passed through the turnstiles. Many of them had come face to face with great art for the first time.

Eleven years later he became our fifth President. Immediately he remarked to me, "I will not interfere with the professional side of the museum. We have a staff of experts and we must respect their judgment." It was a position from which he never deviated. For a man of Chauncey McCormick's wide experience in art this was a remarkable achievement. He was able—as few are—to separate his personal taste from what he believed to be right for a public museum. This attitude was put to considerable test during some of the local squabbles over modern art. I know that he did not care personally for the most extreme experiments in contemporary painting. His own apartment was hung with Goyas and El Grecos; he enjoyed, round him, such painters as Cézanne, Van Gogh, Bonnard and early Picasso, but he never collected the Cubists or Surrealists. He recognized, however, the artist's right to express himself with freedom and believed in the Institute's liberal tradition. He would point with pride to the fact that the Institute hung the first Van Goghs in America and purchased its first Matisse as far back as 1921.

When it came to defending experimentation he spoke out strongly. "We recognize no big movement as a forbidden movement," he told a newspaper critic in 1951. "For us there is no prohibition in art. We want no dictatorship of any sort." In 1949 when United States Representative Dondero of Michigan accused the Institute of Red "isms," he re-

torted "Nuts! The minute we begin to censor the art shown to Chicagoans, we should close our doors." And one of his last generousities was a contribution to the purchase of a great Picasso, "Mother and Child."

This sympathy for the administration of the museum made him remarkably effective as an interpreter of our point of view to the Trustees and to the public. This was more than diplomacy; it was confidence and understanding. Many times I have seen him tackle a problem full of seeming conflicts. He would look all round it to find points of agreement; from there he would proceed with a deft reasonableness to a solution. He tried to know as many of our three hundred employees as possible. He would drop into every department and section of the museum, talking with curators or guards or workmen. At staff parties he appeared with a warm, personal word. He was never too busy to hear a new idea or listen to a complaint. In a complex, revolving institution like ours, this was a rare accomplishment.

All of Mr. McCormick's acumen was needed to negotiate the first loan collection of great paintings from Europe after the war, the memorable exhibit from England of Masterpieces by Hogarth, Constable and Turner. We had discussed the idea and he had the happy thought of broaching the plan at luncheon with Lord Halifax, then British Ambassador to Washington. The Ambassador was instantly impressed but there were tremendous hurdles. We were asking for the loan of the greatest of English treasures, pictures which had never left the walls of the National Collections.

In April, 1946 Mr. and Mrs. McCormick and I went to London. There I saw all of his resources at work. He planned the campaign with great adroitness, enlisting the aid of Mrs. Winston Churchill, Anthony Eden, the American Ambassador and a host of friends, both English and American. Endlessly he visited offices in Whitehall; he spent hours with museum directors and board members.

He accomplished all this with grace and humor and ended by practically charming off the walls of Trafalgar Square, Constable's "Hay-Wain" and Hogarth's "Shrimp Girl." Only once did I see him momentarily discomfited. We had gone to call on an important official and Mr. McCormick had preceded me into his presence. A few minutes later I was asked to enter and found that the official, a little like Mussolini, had put Mr. McCormick down on a low sofa while he, a much smaller man, was sitting high at his desk above him, delivering a lengthy lecture on how impossible the whole idea was. But in the end he was no match for Chauncey McCormick. By the end of the hour he was agreeing with much that the President said and his final conversion, two days later, tipped the balance in Chicago's favor.

During the Emergency Campaign I witnessed again and again Mr. McCormick telling the story of our needs to prospective contributors. In the office of corporation chairmen, in the homes of potential donors and before all kinds of groups and meetings he outlined his belief in this institution so warmly and vividly that we usually came away with a pledge. Not the least of his abilities was a flair for writing and speaking. He talked, publicly, with the same informality as he conversed, lighting up his words with wit and charm. Privately, I knew that he worked hard on his speeches, rewriting, rephrasing each point to capture the simplest and most effective way of saying it. Without his captaincy of the Campaign we would never have gone over our goal by some \$100,000.

He could bring home the needs of our Institute so well to everyone because he was a man who deeply loved his city. Though he and Mrs. McCormick had houses in Maine and Florida and a home in Wheaton, he refused to live outside Chicago. He loved to walk its streets, stroll in its parks and watch its growth. Fiercely he belonged to the Midwest and was constantly baiting—in an amusing tone—those Eastern friends who



*The German Salt Mine Treasures arrive July 17, 1948. In front row: Brig. Gen. Kenneth Buchanan, Lt. Gen. Walton H. Walker, Maj. Gen. Joseph Teece and Mr. McCormick entering the Art Institute*



*President McCormick presided annually at the Commencement Exercises of the Institute School.*

*On November 9, 1950 he addressed Members and their guests at gala opening of the Vienna Exhibition*





looked upon this part of the country as a dark, uncultured jungle. He irreverently referred to certain Bostonians as "codfish" and was delighted when Londoners found our Chicago accent to their liking. "You don't have," they remarked with typical British candor, "the usual harsh American way of speaking."

His own liveliness created an atmosphere of life in the Institute. From countless visits to orthodox museums he came to dread the stuffed, fixed air of many art galleries.

"I suppose," he once told a distinguished audience, "that the remark we hear most from visitors from other cities is 'How *alive* this place seems.'"

"This comes from the fact that mixed up with people looking at our Rembrandts and our Picassos there are students drawing and painting all over the place; there are groups of children asking questions of teachers; there are adults on special gallery tours and sketch classes.

"Not only are people always on the move in the Institute but also the objects of art. We are constantly changing things around, hanging and rehanging our galleries.

"Our vital activity does not always find favor with the fastidious who sometimes sniff at the paint rags or who are jostled by kids with ice-cream cones or candy bars.

"And it does not always please the visitor who expects to find everything in its usual place—as one woman did recently who said plaintively, 'But my mother says the Millet always hangs right there on *that* wall!'

"No, the tradition of this Institute, since the beginning, has been that art is something alive and *going on*, rather than finished and dead.

"If it comes to a choice, we would rather have an art merry-go-round than an art *morgue*."

He liked to wander about the Institute, particularly on Sundays or holidays, watching the crowds, stopping to talk to a visitor now and then. Often the visitor didn't know who he was but felt, somehow, for a moment, there had stood at his side a man who could enthusiastically help him enjoy a great painting or a piece of sculpture.

He loved to bring distinguished guests to the museum and was proudest, perhaps, in telling them how our great collections of

nineteenth century art had been purchased years ago by daring Chicagoans when Renoir and Monet and Degas were little known and valued even in France. Once he was showing our Renoir room to a somewhat top-lofty visitor. "My, my," exclaimed the guest, "all these Renoirs must have cost you a great deal of money." "Oh, no," replied Mr. McCormick. "In Chicago we don't *buy* Renoirs. We inherit them from our grandmothers."

Movie stars, ambassadors, governors, princes, all appreciated his friendliness and enthusiasm as they toured the galleries with him. It is notable that, among the many messages that poured in from all over the world at his death, there was a lengthy personal cable from the Chancellor of West Germany. Mr. McCormick had received Konrad Adenauer last year in the museum and the Chancellor had not forgotten their meeting.

A few weeks before his death he came back from Maine to Chicago for a day or two. I found him excited over the Masterpieces of Religious Art, an exhibition which even in the hot summer days was attracting appreciative crowds. He was full of plans for rebuilding the Institute and ready, as always, to talk of our many problems, some of them budgetary, some of them educational. Throughout shone his cardinal belief that, as he once said in a talk before the Economic Club, "The Art Institute belongs to *all* the people of Chicago. Its Trustees are but the servants of the people, holding these great art treasures in trust for the benefit of our fellow citizens."

It was that firmly held principle which dominated his thought and helped to raise our Institute to the ranks of the world's important art centers. Many citizens have given their possessions with great generosity. Mr. and Mrs. McCormick did this constantly. But he went farther. Instinctively and unselfishly he gave of himself so that the people of the city he loved might have a wider, richer experience in living.

DANIEL CATTON RICH



*Mr. McCormick and Chancellor Adenauer on a tour through the galleries, stop to admire a famous German primitive on Mr. Adenauer's visit to the Art Institute, April 14, 1953*



*In the Renaissance gallery two great collectors, Lord Harlech and Chauncey McCormick, examine a large Italian lustered plate of majolica ware made in the city of Deruta about 1520*

## MARK ROTHKO

"Forgive me if I continue with my misgivings, but I feel that it is important to state them. There is the danger that in the course of this correspondence an instrument will be created which will tell the public how the pictures should be looked at and what to look for. While on the surface this may seem an obliging and helpful thing to do, the real result is paralysis of the mind and imagination (and for the artist a premature entombment). Hence my abhorrence of forewords and explanatory data." Thus wrote Mark Rothko in reference to his small one-man show planned for the Gallery of Art Interpretation. It was hoped that through an informal correspondence some clear explanation of his work would emerge to be published later in a pamphlet accompanying the exhibition. But his misgivings were valid; it is not always feasible for an artist to write glibly about paintings still in progress. To do so, as Rothko suggests, might stunt their growth and too early predetermine their development. So the correspondence was abandoned but not the exhibit.

In Gallery I on the main floor of the Art Institute a group of recent paintings by Rothko was installed during October to continue on view until the end of December. The exhibit, drawn only from the last four years, shows how completely the artist's late work relies on color. Here are canvases where relationships of color are so basic as to become both form and content. Depending chiefly on proportion and intensity of color relations, these paintings produce strange moods—sometimes somber and smouldering, sometimes ecstatic.

The artist also wrote: "If I must place my trust somewhere, I would invest it in the psyche of sensitive observers who are free of the conventions of understanding. I would have no apprehensions about the use they would make of these pictures for the needs of their own spirits. For if there is both need



and spirit, there is bound to be a real transaction." It is true that to enjoy Rothko's paintings seems less a thinking than a feeling process. But his work is more concerned with general emotional sensations than with specific emotions. He introduces no symbolism; he avoids a traditional center of interest, stressing always flux and flow of light and color. One tends to enter *into* his canvases—not merely look *at* them. A kind of atmospheric involvement takes place where physical boundaries are ignored, giving the observer a sense of continuance and immediacy.

In January a second one-man show is planned for the Gallery of Art Interpretation, an exhibition of the work of Mark Tobey, pioneer American who as much as any other artist has set the pace for contemporary vision in this country. If possible a brief publication in the form of an interview or correspondence will accompany the exhibition.

For the time being the new series in the Gallery of Art Interpretation replaces explanatory exhibitions of the past. It is hoped that now with educational television a certainty in Chicago, the various visual techniques developed recently at the Art Institute will be more available to a larger public through this medium.

KATHARINE KUHN



## Exhibitions

### 61st American Exhibition: Paintings and Sculpture

Paintings and Sculpture by living American artists chosen by members of the Painting and Sculpture Department. Prizes were awarded by a jury composed of Stuart Davis, George L. K. Morris and James Johnson Sweeney.

*East Wing Galleries: Through December 5*

### Recent Paintings by Mark Rothko

This contemporary American artist is best known for his original and personal color compositions.

*Gallery of Art Interpretation: Through December 31*

### Chinese Gold and Silver in the Carl Kempe Collection

Examples of the use of precious metals in China from the late Chou through the Ch'ing Dynasty.

*Gallery M-1: December 1, 1954—January 31, 1955*

### Japanese Prints by Kitagawa Utamaro (1754-1806)

A special exhibition of Japanese woodcuts by a distinguished printmaker in celebration of the two-hundredth anniversary of his birth.

*Gallery H-5: November 12, 1954—January 1, 1955*

### Recent Accessions of the Oriental Department

Sculpture, Lacquer and Ceramics acquired within the last five years; Chinese Paintings not included in the summer exhibition are also shown.

*Gallery H-9: December 3, 1954—February 15, 1955*

### Contemporary Chinese Paintings by Ch'i Pai-shih

A selection of hanging scrolls and album leaves by the virtuoso of modern Chinese painting

*Gallery H-9: Through November 29*

### Photographs by Brassai

Dean of the French documentary photographers introduced in first one-man show in the United States.

*Gallery 5, Main Floor: November 15, 1954—January 1, 1955*

### Photographs by Izis

An exhibition of photographs by the gifted European photographer noted for his books of photographs depicting landscapes and city streets in France and England.

*Gallery 5, Main Floor: January 15—March 1, 1955*

### Secretary by David Roentgen

An outstanding example of cabinetmakers' art by one of the 18th century's finest craftsmen, whose shop in Neuwied on the Rhine provided intricately inlaid furniture for such European monarchs as Catherine the Great, Frederick the Great and Marie Antoinette.

*Masterpiece of the Month for November*

### That Which I Should Have Done I Did Not Do

Painting (1931-41) by Ivan LeLorraine Albright exhibited with photographs of another work in progress, revealing his unusual technique.

*Masterpiece of the Month for December*

### Hunt on the Heavenly Mountain

Chinese Painting of the 14th-15th century, hand scroll 29½ feet long, artist unknown. Purchased for the Kate S. Buckingham Collection.

*Masterpiece of the Month for January*

# CALENDAR OF ACTIVITIES FOR MEMBERS OF THE ART INSTITUTE

Winter of 1954-55

## MONDAYS

**DEMONSTRATIONS · by staff instructors and guest lecturers**

**2:00 P.M. AND 6:30 P.M.**

**ART HOBBIES AND HOW TO RIDE THEM, in Fullerton Hall**

- November 29** Tie Dye and Batik  
*Dudley Crafts Watson*
- December 6** Flower Arrangements for Christmas  
*Patricia Riddle (guest lecturer, authority on Oriental and Occidental flower arrangements)*
- 13** Adventures in Three-Dimensional Painting  
*Hannah Weber Sachs (guest lecturer, sculptress, potter and designer)*
- 20** No Program
- 27** No Program
- January 3** Painting a Portrait  
*Edmund Geisbert (instructor in Portrait Painting, School of the Art Institute)*
- 10** First Steps with a Color Camera  
*Dr. Watson and Members*
- 17** Making Color Movies  
*Dr. Watson and Members*
- 24** Color in the Home  
*Dr. Watson*
- 31** Other Hobbies in the Home  
*Dr. Watson*

## TUESDAYS

**LECTURES · by members of the staff**

**11:00 A.M.**

**SURVEY OF ART, by Georgia Craven (in gallery specified)**

- November 30** Venetian Paintings of the Renaissance  
*in Gallery 45*
- December 7** Venetian Sculpture and Decorative Arts  
*in Gallery A 19*
- 14** The Christmas Story in Fabric and Stone  
*in Gallery A 19*
- 21** No Program
- 28** No Program
- January 4** Tapestries, 1500-1800 in Museum Collection  
*in Galleries A 1 to A 5*
- 11** Tapestries, 1500-1800 in Museum Collection  
*in Galleries A 1 to A 5*

- January 18** Germanic Glass and Decorative Arts, 16th and 17th Centuries  
*in Gallery A 13*
- 25** Shopping in 18th Century England  
*in Gallery H 3*

**12:00 NOON**

**THE KEY TO OUR TREASURES, by George Buehr**  
Following the 11 a.m. survey of the collections in selected galleries, Mr. Buehr at 12 noon takes over to discuss and demonstrate the creative methods used by these masters.

- November 30** Titian's "Education of Cupid"  
*in Gallery 45*
- December 7** Tintoretto's "Tarquin and Lucretia"  
*in Gallery 45*
- 14** Tiepolo's "Rinaldo and Armida"  
*in Gallery G 61*
- 21** No Program
- 28** No Program
- January 4** Tapestry Design—Chalktalk  
*in Galleries A 1 to A 5*
- 11** Tapestry Technique—Demonstration  
*in Galleries A 1 to A 5*
- 18** Italian Majolica  
*in Gallery A 17*
- 25** English Furniture  
*in Gallery M 6*

**ADULT SKETCH CLASS · under direction of Addis Osborne**

**5:45 P.M.**

**DRAWING FROM LIFE, in Fullerton Hall**

A studio course for beginners and regulars. Simple materials may be purchased at the door.

**November 30**

**December 7, 14**

**January 4, 11, 18, 25**

Drawings are displayed for criticism and Honorable Mentions are given. Class ends at 7:30 p.m.

## FRIDAYS

**ADULT SKETCH CLASS · under direction of George Buehr**

**10:00 A.M.**

**DRAWING FROM LIFE, in Fullerton Hall**

**December 3, 10, 17**

**January 7, 14, 21, 28**

OPEN EVERY DAY IN THE YEAR Weekdays 9 a.m. to 5 p.m. • Sundays and Holidays 12 to 5.

LIBRARIES OF ART AND ARCHITECTURE Mondays through Fridays 9 a.m. to 5 p.m.

CAFETERIA Mondays through Saturdays 9 a.m. to 4 p.m.

MATHER ROOM (table service) Mondays through Fridays 11 a.m. to 3:30 p.m.

## DEMONSTRATIONS AND LECTURES • by Dr. Watson and members of his staff

12:15 P.M.

### EXHIBITION PROMENADES, in gallery specified

- December** 3 61st American Exhibition  
*George Buehr in East Wing Galleries*  
10 Paintings by Rothko  
*George Buehr in Gallery of Art Interpretation*  
17 Our Christmas Masterpieces  
*Dr. Watson in Gallery 47*  
24 No Program  
31 No Program
- January** 7 Our Tapestry Collection  
*George Buehr in Gallery A 1*  
14 Our Modern Americans  
*George Buehr in Gallery 25*  
21 Our Great Italian Paintings  
*Dr. Watson in Gallery 45*  
28 Our Great Sculpture  
*Dr. Watson in Upper Corridor*

2:00 P.M.

### ART THROUGH TRAVEL: ART APPRECIATION, in Fullerton Hall

On alternate Fridays, color motion pictures are used in travel lectures—unusual photography and correlated musical background. History and appreciation of the arts on Fridays between.

- December** 3 From Luxor to Athens  
*Dudley Crafts Watson*  
10 Faith Builds a Chapel  
*Winifred Boynton* (protagonist, painter and carver)  
17 Christmas With the Masters  
*Dr. Watson*  
24 No Program  
31 No Program
- January** 7 Romantic Isles—Hawaii  
*Dr. Watson*  
14 The Modern Masters of Beauty  
*Dr. Watson*  
21 Rome, the Eternal City  
*Dr. Watson*  
28 How to Enjoy Sculpture  
*Dr. Watson*

6:30 P.M.

### ART THROUGH TRAVEL: CURRENT EXHIBITION PROMENADES

- December** 3 From Luxor to Athens  
*Dr. Watson in Fullerton Hall*

- 10 Paintings by Rothko  
*George Buehr in Gallery of Art Interpretation*  
17 Christmas With the Masters  
*Dr. Watson in Fullerton Hall*  
24 No Program  
31 No Program
- January** 7 Romantic Isles—Hawaii  
*Dr. Watson in Fullerton Hall*  
14 The Modern Masters of Beauty  
*Dr. Watson in Fullerton Hall*  
21 Rome the Eternal City  
*Dr. Watson in Fullerton Hall*  
28 Our Great Sculptures  
*Dr. Watson in Upper Corridor*

8:00 P.M.

### ART THROUGH TRAVEL: CURRENT EXHIBITION PROMENADES

- December** 3 61st American Exhibition  
*George Buehr in East Wing Galleries*  
10 From Luxor to Athens  
*Dr. Watson in Fullerton Hall*
- December** 17 Our Christmas Masterpieces  
*Dr. Watson in Gallery 47*
- January** 7 Our Tapestry Collection  
*George Buehr in Gallery A 1*  
14 Romantic Isles—Hawaii  
*Dr. Watson in Fullerton Hall*  
21 Our Great Sculptures  
*Dr. Watson in Upper Corridor*  
28 Rome, the Eternal City  
*Dr. Watson in Fullerton Hall*

## SATURDAYS

### CLASSES FOR CHILDREN—THE RAYMOND FUND • under direction of Addis Osborne

10:30 A.M.

### SPECIAL JANUARY-FEBRUARY SKETCH CLASSES FOR CHILDREN, ages 6 to 16, in Fullerton Hall

- January** 8 Special Sketch Class I  
15 Special Sketch Class II  
22 Special Sketch Class III  
29 Special Sketch Class IV

1:10 P.M.

### DRAWING DEMONSTRATIONS AND SLIDES FOR CHILDREN, in Fullerton Hall

- December** 4 The Christmas Story in Art  
11 Christmas Festival

# CALENDAR OF ACTIVITIES (Concluded)

## SUNDAYS

LECTURES • by Dr. Watson, for the general public. Admission 80 cents

2:30 P.M.

ART THROUGH TRAVEL, in Fullerton Hall

- December 5 From Luxor to Athens  
12 From Luxor to Athens  
19 April in Paris, by Addis Osborne  
26 No Program
- January 2 Venice  
9 Romantic Isles—Hawaii  
16 Romantic Isles—Hawaii  
23 Rome, the Eternal City  
30 Rome, the Eternal City

## NOTES

*Art Hobbies and How to Ride Them* is designed to apply art to home needs. How to arrange flowers, how to know good modern home design, how to model and paint and develop many other skills. This is a lecture-practice course, leading to fascinating home hobbies. The very popular two-to-four o'clock *Members' Studio* course will continue, under Mr. Buehr's direction. Requires registration and \$10. tuition. Sign up in Dr. Watson's office on or before Tuesday, January 11 for the Tuesday series, or Friday, January 14 for the Friday series of 14 lessons.

*Special Sketch Class* at 10:30, Saturday mornings for six weeks, from January 8 through February 12. Materials available at door. No registration required.

## Goodman Theatre Notes

Only Members of the Art Institute are permitted to subscribe for the season in the Members Series. Permanent Reservations guarantee the number of seats on a particular night selected by the Member. They may be ordered at the Box Office or by mail. A Member may make a gift of a Reservation to a friend for Christmas.

First-year Members are entitled to an additional 15 percent discount on Permanent Reservations for the current season.

MEMBERS are privileged to procure as many seats for Children's Theatre as they like. Special rates are: 90c for \$1.10 section; 65c for 85c section. Show your Season Coupons or Membership Cards at the Box Office window to obtain reduced rates for adult and children's productions.

## THE GOODMAN THEATRE

in its 24th Season, presents a Members Series of American, English and Continental plays both classical and contemporary:

November

### Thunder Rock

Chicagoan Robert Ardrey's mystical play about the foundering of a strange craft in Lake Michigan, its far-reaching effects on a young and handsome lighthouse keeper. First showing in Chicago.

Nov. 10-13 and 17-21 curtain at 8:30  
Tuesday Nov. 16 curtain at 7:30  
Matinee Thursday 18th—2:00 p.m. curtain

December

### Fresh Fields

A comedy of manners by Ivor Novello in which English aristocrats in reduced circumstances match wits and force of stalwart character with rich Australian "savages" of uncouth but withal kindly and flexible nature.

Dec. 3 & 4; 8-11; 15-19 curtain at 8:30  
Tuesdays Dec. 7 & 14 curtain at 7:30  
Matinee Thursday 16th—2:00 p.m. curtain

January

### Cocktail Party

One of the most tantalizing of T. S. Eliot's commentaries on the contemporary scene—polished, witty, enigmatic, and fraught with psychological implications—this play was called a masterpiece of the modern stage by critics of New York and London.

Jan. 7 & 8; 12-15; 19-23 curtain at 8:30  
Tuesdays Jan. 11 & 18 curtain at 7:30  
Matinee Thursday 20th—2:00 p.m. curtain

## CHILDREN'S THEATRE

presents Saturday-Sunday Matinees

November and December

### HEIDI

Play by Lucille Miller from the book by Johanna Spyri about a little girl in an Alpine village where delightful things happen almost every day.

Saturdays Nov. 13-Dec. 18 at 2:30 p.m.  
Sundays Nov. 14-Dec. 19 at 3:00 p.m.  
Extra performance Sat., Nov. 27 at 10:30 a.m.

December and January

### BEAUTY AND THE BEAST

Another perennial favorite of children audiences opens with special Christmas matinees Thursday, Dec. 23rd and Wednesday & Thursday Dec. 29th & 30th—playing every Saturday and Sunday throughout January. Dramatization by Anne Nicholson and Charlotte B. Corpenning.

Special Christmas Matinees: Dec. 23, 29, 30 at 2:30 p.m.  
Saturdays Jan. 8-29 at 2:30 p.m.  
Sundays Jan. 9-30 at 3:00 p.m.  
Extra performance Sat., Jan. 29 at 10:30 a.m.

### Curators' Course

The general public has been enjoying the free-of-charge Wednesday evening lectures in the Club Room inaugurated in the fall under the title Curators' Course, in which fourteen curators draw upon their departments for material of a wide range of significance in the world's art heritage. Original works of art are shown, as well as slides in color, and a discussion period is held at end of lecture.

Those lectures scheduled for 7:30 p.m. November 15, 1954 through February 16, 1955 are:

#### 1954

NOVEMBER 17: HANS HUTH

THE SUBJECT IN PAINTING

*Conventions, changes in taste and art criticism*

NOVEMBER 24: DANIEL CATTON RICH

DEGAS AS A PORTRAIT PAINTER

*This important and lesser known aspect of Degas's work in painting and drawing*

#### 1955

JANUARY 5: JACK SEWELL

THE ORIGINS OF CHINESE AND JAPANESE SCULPTURE

*The origin of stylistic elements in Chinese and Japanese sculpture will be traced from their ultimate sources in India and the Roman east through central Asia in the far east*

JANUARY 12: PETER J. POLLACK

PHOTOGRAPHY AS A GRAPHIC ART

*The diverse visions of creative photographers*

JANUARY 19: MAUDE KEMPER RILEY

ART COLLECTIONS VIEWED AS NEWS

*The Editor of Publications points out how various media of communications can serve an active membership of an art museum*

JANUARY 26: HUGH EDWARDS

ROMANTIC BOOK ILLUSTRATIONS: 1830-70

*A survey of one of the most active periods in the history of the illustrated book and wood engraving with special emphasis on the work of Tony Johannot, Gustave Doré, Henri Monnier, Grandville, and Daumier*

FEBRUARY 2: MILDRED DAVISON

TEXTILES AND THE PAINTER

*How painters have used textiles in various periods*

FEBRUARY 9: ALAN R. SAWYER

ARTIST-CRAFTSMEN OF ANCIENT PERU

*Highlights of the achievements in ceramics and metal work of the pre-Inca peoples*

FEBRUARY 16: RUTH SCHONEMAN

ADVENTURES IN BUYING ART BOOKS (Given in Ryerson Library)

*Aspects of buying rare and out-of-print books contrasted with the problem of buying new publications*

### Collectors' Sale

Blackstone Hall is the scene of a bargain-price sale of treasures November 15, 16 and 17. Donations of fine china, glass, silver, fine bindings, furniture and objects, as well as paintings, prints and sculpture were made to the Chicago Public School Art Society, affiliate of the Department of Education of the Art Institute. Proceeds go to scholarships for further art study, and the encouragement of art training in the public schools. Fine opportunity to pick up some treasures in a good cause.

### WHAT'S AHEAD

#### Window to the World

Station WTTW is the latest hope in the world of education-by-television. For stimulating, first-rate and imaginative presentations to the largest possible audience, Chicago's educational Channel 11 is expected to lead the country. For one thing, it is VHF and receivable on all sets. For another, Chicago has originated some of the best programs on the air, if not in all instances kept them Chicago-situated. If Channel 11 fails, some say educational television will experience a considerable setback. Therefore, all eyes are turned in this direction.

With 80% of needed funds raised for some months past, but lacking the right man to head up the program, Channel 11 became a reality in mid-September with the announcement by Edward L. Ryerson, President of the Chicago Educational Television Association, of the appointment of John W. Taylor as Executive Director of the channel's activities.

Window To The World is the station's name, ever after to be called WTTW. John W. Taylor came to Chicago in September from Louisville, Kentucky to steer and control the efforts of the 27 educational and cultural institutions, and 17 associate members, that comprise Channel 11. This former Deputy Director General of UNESCO (United Nations Educational Scientific and Cultural Organization) and onetime President of the University of Louisville called Chicago's programming potential "staggering." He has estimated that Station WTTW can conceivably be on the air by Spring, 1955.

#### Christmas Music From Around the World

The Glee Club of the School of the Art Institute will give its first program of the season in December in a concert of Christmas music from around the world. Earl Mitchell will accompany, and Charles Fabens Kelley will conduct these two offerings—Wednesday, December 1st and Sunday, December 5th in Blackstone Hall at 3:15 p.m. each day.

## CHRISTMAS SUGGESTIONS



*Rejoicing Angels, from a new Durer Christmas card*

### Gifts from the Museum Store

Christmas Cards are now on display in the Museum Store near the entrance, and range in price from five cents to twenty-five cents each, reproducing selected art objects in the collections. Gay Christmas wrappings and letter paper in colors and patterns taken from decorative motifs in drawings and objects are unique, and exclusively ours.

Additions are continuously made to our museum reproductions of small art objects designed to be worn as jewelry. Facsimiles of Greek jewelry and coins and Pre-Columbian gold objects carry meaning beyond the usual costume jewelry offerings, although priced equally. There are pendants, earrings, pins, cuff links, necklace and matching bracelet, and so forth. Framed and unframed reproductions of paintings and drawings in the collections, in various sizes, are popular as gifts. An illustrated engagement calendar has been newly designed, showing reproductions of treasures in the museum on pages facing those for diary notations. Boxed decoratively, it is ready for mailing with the addition of the address of intended recipient.

Members' discount of ten percent on purchases of one dollar or more has been recently instituted. A handy brochure, "Publications and Reproductions," lists available subjects and prices, and is given out by the Museum Store. Ask there for the illustrated brochure, "Christmas Shopping at The Art Institute."

### Approved Art Works on Approval

A new Art Rental Service, project of the Woman's Board, was opened in October—preceded by an appearance in Chicago shop windows of displays of paintings and sculpture by Chicago artists. This was no idle coincidence. No sooner had the Art Institute's Curators of Painting and Sculpture finished their judging of the art objects collected by the sponsors for the Art Rental Service, than some eighty-five or more of the three hundred works assembled were whisked away by merchants for front-window featuring.

All works offered for rent at the Art Institute are staff approved. They are displayed in Gallery 2—just beyond the Gallery of Art Interpretation—in the intimate setting of a small white gallery suggestive of living room proportions. There, Woman's Board committee members advise and aid those with picture problems in the selection of art works to take home, or hang in their offices, for a period of two months. Rental fees range from three dollars to twenty-five, and are based on the sales price set by the artist. Renewal after two months is prohibited; but purchase is made easy when the picture becomes hard to part with, the rental fee being applicable to purchase. Also the names and addresses of the approximately eighty artists involved are on file in the gallery for collectors wishing to learn more about certain artists' work.

With the Christmas season nearing, thoughts of others loom strongly; and the sponsors have conceived a plan to handle delivery of rentals to hospitals or even homes, when a painting or mobile has been selected to send as a gift to a sick or convalescent friend in place of flowers. There has been designed a gift card for use in such case, and a Rental Certificate of appropriate appearance to be mailed as a Christmas present. In the case of the latter, the giver who does not want to select the painting for a perfectly well person, may write in the amount of the Christmas gift—three to twenty-five dollars—and the recipient will be guided in the selection of a print, a sculpture or a small or large painting, in accordance. Twenty-five dollars rents for two months an art work valued at five hundred dollars. Prints, drawings and some mobiles rent for considerably less. It might well be reported that the ratio of modern works to conservative works in the Art Rental Service Gallery, as it appeared on the gala opening day, seemed about two to one—the decorative quality of all selections running exceedingly high.

Gallery 2 will be open and attended Wednesdays, Fridays and Saturdays from 11:00 a.m. to 5 p.m. Telephone ☎ Central 6-7080, Extension 226.



### Membership as a Gift

We like at this time of year to review for Members who may not fully realize the benefits their Memberships afford, the many kinds of participation open to them. In restating the terms of Membership our purpose is to inspire more active use of privileges among Members, and to advocate consideration of a Membership in the Art Institute as a most welcome gift to newcomers to Chicago, as well as to long-time residents, and friends with new leisure. Many a career has been shaped for a young person by early acquaintance with the arts. All members of one's immediate family, living at home, are included in one ten dollar payment. To young couples, retired persons, hobbyists, collectors of all kinds, professionals and amateurs engaged in fields allied to the arts, lovers

of the drama, of travel, a Membership means a new world of private pleasure, and an extension of day and evening possibilities for congenial social activities. A Christmas Gift certificate goes with your order, membership card enclosed, and bearing your name as donor.

A newly instituted benefit of Membership is a ten percent discount on purchases in the Museum Store. Life Membership which costs \$100 may be had for oneself or given, of course, as a special mark of esteem to a dear friend.

Here is a review of what Membership in the Art Institute affords:

- Free admission always to the museum collections
- Free subscription to the Quarterly\*
- Reciprocal free admission to many other art museums in the U.S.A. and Canada
- Special Exhibition admission fees waived
- Free admission to Thorne Miniature Rooms
- Invitations to Previews
- Lectures designed especially for Members at various hours, including three evenings, under direction of Dudley Crafts Watson



*The Adoration of the Shepherds (with the Lamp), etching, about 1654 by Rembrandt. Given to the Collections anonymously.*

- Sketch classes and hobby classes for adult Members
- Saturday afternoon art classes for children and young folk, six to sixteen
- Reduced rates and reservations for all productions of the Goodman Memorial Theatre now in its 24th season
- Special Members' rates for the Goodman Theatre's special children's Saturday-Sunday matinees, plus Members' privilege of procuring as many seats as desired for a party
- Use of libraries of Art and Architecture—access to study collections of Prints and Textiles
- Discount of ten percent on purchases in the Museum Store amounting to one dollar or more

\*The Quarterly can be subscribed for by non-members at \$1.00 a year. The Exhibitions Calendar, compiled by the Art Institute for the Chicago Exhibitions Committee and covering art events in Chicago and vicinity, is sold at the Museum Store for 15c, or is mailed by subscription: \$1.00 for eight issues.



*Decorative Wall Painting on Canvas: Swedish, 19th century. Gift of Florence Dibell Bartlett*

### Luncheon in the Mather Room

Adjoining the museum's Cafeteria is a newly opened luncheon area known as the Mather Room in which table service and an original menu are the features. A daily special is the Mather Room Buffet Cart, which serves an East Indian chicken curry and Oriental condiments, Chef's Salad Bowl, rolls and beverage. With open kitchen informality, luncheons from 75c to \$2.00 are offered in a folk art atmosphere aided by charming wall decorations of Swedish 19th century primitive paintings, called "bonaders." Open Mondays through Fridays, 11 a.m. to 3:30 p.m.

### Liberalization of Gift Deduction

Indian Summer in Colorado brought to President Eisenhower on vacation an opportunity to culminate a longtime desire for a certain kind of tax revision affecting institutions engaged in work important to the community at large. The President signed into law an income tax provision which allows an increase of leeway in personal taxes for gifts to certain classifications of institutions, of which the Art Institute of Chicago is one.

Under the new law effective for the year 1954 the percentage of adjusted gross income which may be deducted for contributions in computing individual income taxes has been increased from 20 percent to 30 percent, but if a person gives 30 percent, one-third must go to certain specific causes, namely schools, hospitals or churches.

The Art Institute qualifies for any part or all of the allowable 30 percent deduction, being chartered and operating, as both a school and a museum. It was first

incorporated on March 10, 1869, as the Chicago Academy of Design, the charter providing "for the founding and maintenance of schools of art for the cultivation of the Arts of Drawing, Painting, Sculpture, Architecture, Engraving and Design, and for the formation of a Gallery of objects of art."

The pleasurable possibilities extended to citizens through the allowable gift deduction are many. The government takes the position that such gifts serve the general good because they perform by private means what ultimately would have to be done at public expense. At the same time, the donor retains the right to designate the specific institution and, in many cases, the use of his gift. The Art Institute's greatest need is for completely unrestricted gifts, but the same gift deduction is also extended to those who prefer to build or add to a collection, purchase in consultation with the staff to fill gaps in an historical series, provide scholarships, or carry out numerous other restricted purposes.

The newly increased gift deduction will make it possible for many friends of the Art Institute to strengthen Chicago's cultural heritage year after year.

### THREE TRUSTEES MOURNED

It is our unhappy task to report that in addition to the loss of our President, Chauncey McCormick, the summer and fall of 1954 brought the Art Institute three other bereavements among its Trustees. These were Merle J. Trees, Max Epstein and Walter S. Brewster, all prominent in the shaping of Chicago's destiny, with unusual interest in the educational and cultural advancement of their city.

#### Merle J. Trees

Merle J. Trees, a Trustee of the Art Institute since 1945, died in Chicago August 6th at the age of 71, leaving vacant the many posts he held actively in the business world and in civic affairs. He was Chairman of the Board of the Chicago Bridge and Iron Company with which he started work in 1908, adding to his many interests the directorship of more than six large corporations including International Harvester and Montgomery Ward. His civic interests included an executive position with the Chicago Community Trust, directorship of United Charities, Inc., of which he had been president, trusteeship of the University of Illinois, and trustee of the projected Channel 11 educational television, now realized.

### Max Epstein

Max Epstein, a Trustee of the Art Institute since 1930, and named Honorary Trustee in 1953, died August 22nd in Winnetka, having lived a remarkable life as financial genius, philanthropist and art connoisseur. Born in Eisenach, Saxony, Germany, brought by his family to America at the age of two, he made Chicago his city in 1891 where his precocious rise in the financial world of tank cars and transportation became legendary.

Mr. Epstein's pleasure was collecting fine paintings and antiques for his home in Winnetka, and in making large gifts (often anonymously) to educational institutions—among them the University of Chicago for a fine arts building, and the Harvard Law School for a fund to aid needy students. His own education was not formal, but he found no virtue in that fact, and stated that his success came in spite of that omission, rather than because of it.

A very active and solicitous Trustee with particular interest in the painting department, Mr. Epstein bequeathed to the Art Institute all his pictures with the exception of nine paintings left to his widow.

Among the noted paintings from the Epstein Estate that will enrich the picture galleries are: Botticelli's *Madonna and Child* (*Madonna Féral*), Frans Hals' *Portrait of a Lady*, Hans Memling's *King David and a Boy*, *Deposition from the Cross*—a *Pietà* of the Northern French School, *Fête Champêtre* by Jean Baptiste Pater, *Portrait of Nicolas Rubens*, the *Artist's Son*, by Peter Paul Rubens, painting of *Queen Isabella of Spain* by Velázquez.

### Walter S. Brewster

Walter S. Brewster died without warning in Chicago September 15th at the age of 82. He had been named Honorary Vice President of the Art Institute last year, having served as a Trustee since 1925, and as Vice President from 1944 on. He had become a Member back in 1909.

Mr. Brewster's death is felt in all departments of the museum because of his active participation in many programs—particularly after 1938 when he retired from the stock brokerage business which his father, Edward L., had established in Chicago in 1872. This Benefactor made annual gifts to the Department of Prints and Drawings which was his special interest—commencing in 1923 with a group of prints and drawings by Rudolphe Bresdin, a then obscure figure in the arts to which collection much has since been added. He served as Chairman of the Committee on Prints

and Drawings from 1925 to 1947; aided in the founding of the Print and Drawing Club, now totalling 130 members. From dues of Club Members, and from interest on the \$30,000 William McCallin McKee Memorial Fund which Mr. Brewster raised in 1930 as a memorial to our late print curator, many important purchases have been made. His interest in the general welfare of museum personnel prompted his starting an Employees' Loan and Benefit Fund in 1928.

Mrs. Brewster was an imaginative collector, and it is through her instinctively fine collecting eye that many prints and paintings given by the Brewsters over the years helped make the Art Institute's French and American collections rich in 19th and 20th century masterpieces. When Kate Lancaster Brewster died in 1947, the Kate L. Brewster Bequest included two splendid drawings—a study for *The Bathers* by Renoir, and *The Farm* by Van Gogh, along with prints and drawings by Lautrec, Cézanne, Gauguin, Delacroix, Chagall, Gris, Klee, Lehmbruck, Picasso and others. Among paintings, examples of these early moderns so important to 20th century developments in art: Alfred Maurer, Maurice Prendergast, Metzinger, Marcoussis, Léger and Lurçat were part of the Bequest. Mr. Brewster at this time, in breaking up housekeeping to take a Chicago apartment, sent to the Decorative Arts Department furniture and art objects of mainly 19th century European and Oriental styles. Paintings left by Mrs. Brewster to their children, which were eventually to come to the Art Institute, were placed here by the children for safekeeping; and these can be enjoyed in the galleries—Picasso's *Head of an Acrobat's Wife*, Manet's *Man with a Round Hat*, May Milton by Toulouse-Lautrec, *Woman Combing Her Hair* by Berthe Morisot, *Head of a Young Girl* by Mary Cassatt. And among sculptures from the Brewsters' Collection are works by Archipenko, Christian Berg, Bourdelle, Degas, Rodin, René Sintonis.

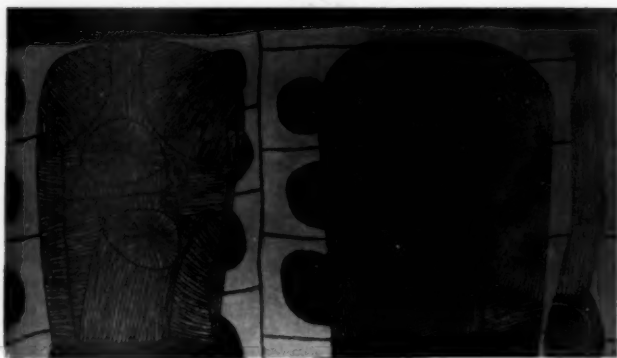
Two earlier gifts of great value were Mr. Brewster's transference of his collection of Whistleriana in 1933, James McNeill Whistler's centenary year, to the Art Institute; and three years later a gift of twenty-six color lithographs by Pierre Bonnard and Edouard Vuillard—two famous sets, *Aspects of Life in Paris*, and *Landscapes and Interiors*, both published by Vollard and now sought in vain by collectors as masterpieces of color lithography.

Continuing interest in art collecting and in close association with an art museum in which one believes proved reciprocally rewarding in the case of the Brewsters and ourselves throughout their lives. Their influence and association will not soon be forgotten.

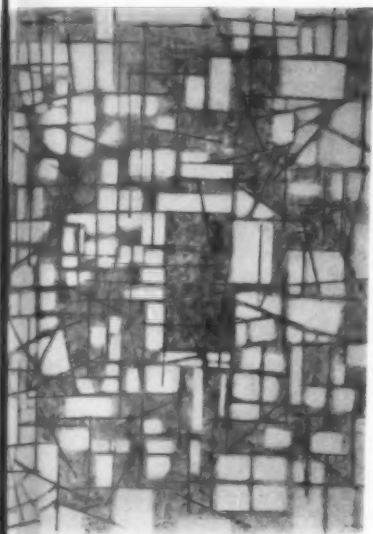
**SOME PRIZEWINNERS FROM THE 61ST AMERICAN EXHIBITION**



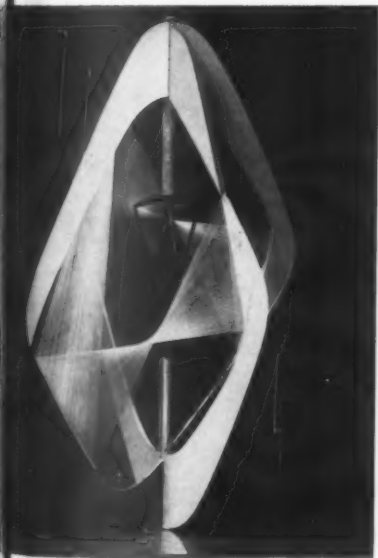
*Solstice, by Kenzo Okada, awarded the  
Campana Memorial Prize of \$1,000*



*Figures in a Landscape, by Joseph  
Glasco, awarded the Witkowsky Prize  
of \$350*



*Planetary No. 3, by Jimmy Ernst (left), awarded the Harris Bronze Medal and \$300. Construction in Space, by Naum Gabo (bottom left), awarded the Logan Prize of \$1,000. Collage by Corrado Marca-Relli (below), awarded the Logan Prize of \$2,000*



#### TRUSTEES AND OFFICERS

Everett D. Graff, *Vice President*; Percy B. Eckhart, *Vice President*; Lester Armour, *Vice President*; Homer J. Livingston, *Treasurer*; Cushman B. Bissell, William McCormick Blair, Mrs. Tiffany Blake, Leigh B. Block, Avery Brundage, Marshall Field, Jr., Frank B. Hubachek, Earle Ludgin, Samuel A. Marx, Andrew McNally III, William Wood Prince, Edward Byron Smith, Harold H. Swift, Arthur M. Wood, George B. Young; Daniel Catton Rich, *Director*; Charles Fabens Kelley, *Assistant Director*; Charles Butler, *Business Manager*; Lloyd W. Brown, *Secretary*

#### HONORARY TRUSTEES

Charles H. Worcester, *Honorary President*; Robert Allerton, *Honorary Vice President*; Russell Tyson, *Honorary Vice President*; Thomas E. Donnelley

#### EX OFFICIO

Martin H. Kennelly, *Mayor of the City of Chicago*; James H. Dillard, *Comptroller of the City of Chicago*; James H. Gately, *President, Chicago Park District*; Le Roy Woodland, *Treasurer, Chicago Park District*

#### STAFF OF THE MUSEUM, SCHOOL AND GOODMAN THEATRE

Daniel Catton Rich, *Director*  
Charles Fabens Kelley, *Assistant Director*  
Charles Butler, *Business Manager*  
Lloyd W. Brown, *Secretary*  
Richard P. Trenbeth, *Assistant to the President in the Field of Development*  
Louise Lutz, *Executive Secretary*  
Daniel Catton Rich, *Curator of Painting*  
Frederick A. Sweet, *Curator of American Painting and Sculpture*  
Katharine Kuh, *Curator of Modern Painting and Sculpture and Curator of the Gallery of Art Interpretation*  
Hans Huth, *Research Curator*  
Patrick T. Malone, *Assistant Curator of Painting and Sculpture*  
Waltraut M. Van der Rohe, *Research Assistant*  
Charles Fabens Kelley, *Curator of Oriental Art*  
Margaret O. Gentles, *Assistant Curator of Oriental Art and Keeper of the Clarence Buckingham Collection of Japanese Prints*  
Jack Sewell, *Assistant Curator of Oriental Art*  
Meyric R. Rogers, *Curator of Decorative Arts and Curator of Industrial Arts*  
Mildred Davison, *Associate Curator of Textiles*  
Vivian Scheidemantel, *Assistant Curator of Decorative Arts*  
Alan R. Sawyer, *Assistant Curator of Decorative Arts*  
William Friedman, *Consultant on Design and Industry*  
Carl O. Schniewind, *Curator of Prints and Drawings*  
Hugh Edwards, *Assistant Curator of Prints and Drawings*  
Harold Joachim, *Assistant Curator of Prints and Drawings*  
Ruth E. Schoneman, *Librarian, the Ryerson and Burnham Libraries*  
Virginia Yarbrow, *Assistant Librarian, Ryerson Library*  
Dudley Crafts Watson, *Membership Lecturer and Extension Lecturer for the Public Schools*  
George Buehr, *Associate Lecturer*  
Addis Osborne, *Associate Lecturer*  
Georgia Craven, *Acting Head of the Department of Education*  
Margaret F. Bush, *Museum Registrar and Keeper of the Archives*  
J. Francis McCabe, *Superintendent of Buildings*  
Carl G. Greene, *Assistant Superintendent of Buildings*  
Peter J. Pollack, *Public Relations Counsel and Curator of Photography*  
Maude K. Riley, *Editor of Publications*  
Suzette Morton Zurcher, *Designer of Publications*  
Eleanor Hektoen, *Head of Museum Store*  
F. M. Gardner, *Manager of Membership Department*  
Mary Ann Warner, *Cafeteria Manager*  
Hubert Ropp, *Dean of the School*  
Grace Hammill, *Assistant Dean of the School*  
Maurice Gnesin, *Head of the School of Drama*  
Mary Agnes Doyle, *Assistant Head of the School of Drama*  
Walter Martini, *Business Manager of The Goodman Theatre*  
Louise Dale Spoor, *Producer in Charge of Children's Theatre*  
Ulrich Middeldorf, *Honorary Curator of Sculpture*  
David Rosen, *Technical Adviser*  
Clarence Buckingham Mitchell, *Photographic Adviser*



# INDEX TO VOLUME XLVIII, JANUARY TO DECEMBER, 1954

## Text

Art Rental Service . . . . .	53, 74
Assembling an International Exhibition, by Frederick A. Sweet . . . . .	2-9
Brewster, Walter S. . . . .	77
Calendar of Activities (for Members) . . . . .	14-15, 38-39, 50-52, 70-72
Cassatt, Mary (1844-1926) . . . . .	4-9
Chauncey McCormick, Some Recollections, by Daniel Catton Rich . . . . .	62-67
Chicago Exhibitions Calendar . . . . .	33, 57
Children's Theatre . . . . .	18, 33, 58, 72
Collectors' Sale . . . . .	53, 73
Culberg, Maurice, Collector . . . . .	45
The Cummings Collection of Peruvian Art, by Maude Kemper Riley . . . . .	48-49
Curators' Course . . . . .	56, 73
Decorative Arts Department . . . . .	56
Department by Department . . . . .	56-58
Designer Craftsmen U.S.A. 1953 . . . . .	17, 29-32
A Double Portrait by Degas, by Daniel Catton Rich . . . . .	21-24
Epstein, Max . . . . .	77
Exhibitions . . . . .	16, 34-36, 55, 69
Friends Contribute \$93,226 Toward Past Year's Deficit, by Richard P. Trenbeth . . . . .	59
Glee Club Concerts . . . . .	18, 33, 73
Going On Elsewhere . . . . .	53
Goodman Theatre . . . . .	18, 33, 58, 72
Index to Volume XLVII, January to December, 1953 . . . . .	19-20
Iranian Sgraffito Bowl, by Charles Fabens Kelley . . . . .	58
Liberalization of Gift Deductions . . . . .	76
The Libraries . . . . .	57
A Masterpiece in Water Color by Cézanne, by Daniel Catton Rich . . . . .	46-47
Membership As a Gift . . . . .	75
Members' Studio . . . . .	15, 52, 72
Museum Store . . . . .	33, 57, 74
Oriental Acquisitions, by Jack Sewell . . . . .	54
Recent Gifts . . . . .	33
Rothko, Mark, by Katharine Kuh . . . . .	68
61st American Exhibition . . . . .	47
Staff of the Museum, School and Goodman Theatre . . . . .	40, 60, 80
Three Caskets from the Chester D. Tripp Collection . . . . .	25-28
Three Drawings by Rembrandt, by Harold Joachim . . . . .	10-13
Mrs. Tiffany Blake, Patron of the Arts . . . . .	42-44
Trees, Merle J. . . . .	76
Trustees and Officers . . . . .	40, 60, 80
Window To The World (WTTW Television Station) . . . . .	73
Woman's Board Festival May 24 . . . . .	37

## Illustrations

Arp, Jean, sculpture in brass, Cobra-Centaur . . . . .	45
Artist Unknown, 14th-15th century, hand scroll, Hunt on the Heavenly Mountain . . . . .	54
Bazin, Germain and Frederick Sweet viewing Whistler painting, photograph . . . . .	59
Baziotes, William, oil, Congo . . . . .	47
Beaton, Cecil, photograph, Moroccan Scene . . . . .	35

Blake, Mrs. Tiffany, photograph . . . . .	43
Cassatt, Mary:	
Gouache, Self Portrait, about 1878 . . . . .	3
Oil, La Loge, 1879 . . . . .	4
Oil, The Bath, about 1892 . . . . .	6
Cézanne, Paul, water color, Skulls, 1900-04 . . . . .	46
Chelsea porcelain pitcher (Kaufman collection) . . . . .	56
Culberg, Maurice, photograph . . . . .	45
Cummings, Nathan, photograph . . . . .	48
Degas, Edgar:	
Painting, Mme. Lisle and Mme. Loubens, about 1873 . . . . .	21
Details of painting above . . . . .	22-23
Pencil, red crayon and pastel of Mme. Lisle . . . . .	22
Charcoal, crayon and pastel of Mme. Loubens . . . . .	23
Durer, Albrecht, woodcut, Rejoicing Angel . . . . .	74
Ernst, Jimmy, oil, Planetary No. 3 . . . . .	79
Foster, John A., porcelain bowls . . . . .	29
Gabo, Naum, Construction in Space . . . . .	79
Géricault, Théodore, pencil and water color gouache, page 4 from album of drawings . . . . .	44
Glasco, Joseph, oil, Figures in a Landscape . . . . .	78
Gordon, Eleanora, upholstery fabric . . . . .	32
Holleman, Paul D., bowl . . . . .	32
Iranian Sgraffito Bowl, 11th-12th century . . . . .	58
Kluck, Henry C., drapery fabric . . . . .	30
Marca-Relli, Corrado, Collage . . . . .	79
May, John, bowl . . . . .	17
McCormick, Chauncey, photographs with visitors to the Art Institute (1933-48) . . . . .	61, 63, 65, 67
McFayden, Elizabeth, ceramic sculpture, Zuni Woman . . . . .	32
McKinlock Court, photograph . . . . .	36
Miller, Lea van Paymbroek, casement cloth . . . . .	17
Miniature lacquered pedestal desk from the Thorne Rooms . . . . .	37
Mochica clay vessels from Peru, three examples . . . . .	49
Okada, Kenzo, oil, Solstice . . . . .	78
Rembrandt van Rijn, etching, The Adoration of the Shepherds (with the lamp) . . . . .	75
Rembrandt van Rijn drawings:	
Nude Seated on a Stool, ca. 1658-60 . . . . .	10
Cottage Beside a Canal, ca. 1650 . . . . .	11
A Child Being Taught to Walk, ca. 1660-61 . . . . .	13
Noah's Ark, ca. 1660 . . . . .	13
Rhenish casket, bronze, gilt, set with semi-precious stones, 1200-50 . . . . .	26
Rhenish casket, detail of above . . . . .	27
Rothko, Mark, photograph . . . . .	69
Sargent, John Singer, oil, Lady Sassoon, 1907 . . . . .	9
61st American Exhibition . . . . .	78-79
Smith, David, steel sculpture, Agricola IV . . . . .	41
Staffel, Bonnie, stoneware bottle . . . . .	30
Swedish wall panel . . . . .	76
Swiss casket, wood, painted, 13th century . . . . .	25
Venetian casket, wood covered with red velvet, silver and enamel, about 1500 . . . . .	28
Watson, Lorna Pearson, pitcher . . . . .	31
Watteau, Antoine, drawing, Studies of Italian Comedians, 18th century . . . . .	42
Whistler, James McNeill, painting, Portrait of the Artist's Mother, 1871 . . . . .	1

